

# The Daily Movie Magazine



## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

#### Fans Declare Photoplay Standards Have Fallen

THAT little article, printed here some time ago, seems to have started quite : discussion among the fans. We asked you, you may remember, why you are not going to the movies as often as you used to go. We referred to the number of photoplay houses which have been closed this summer because of lack of business, and we said that producers and managers were puzzled as to just what the cause of this falling off in attendance was.

A great many letters have come to this office in reply to the question. There have been varied reasons given, but now that we have had a chance to examine the letters carefully, it seems evidnt that there is a general opinion that the photoplays themselves are to blame—that the stories are not so good as they ace were, and that the fault lies in the production end and not, as the producers thought, in economic conditions or in abnormally hot weather.

There are some of these letters which give a very keen estimate of the situation. Here is Grace E. Turney, of 5843 Windsor place, who puts her finger on a sore spot that many of us have been conscious of. She writes:

'We are staying away from the movies because we don't like the way the plots of well-known books and short stories are changed when they are screened. We read one and then we go to see it in the movies, to find it changed beyond recognition. We come away disgusted and disappointed.

'We aren't unreasonable. We are willing to allow for changes in adapting some particular stories for screen presentation, but why do they have to change every widely read story and popular novel when they screen it? Some Saturday Evening Post stories are especially suited to the movies, having an unusual amount of action, speed and human interest, and yet, when we see them, often the most important incident, character, or even the plot itself has been alteredalways for the worse.

This habit of tampering with the story and making a flat, stupid botch of it has spoiled movie going for us. We wait weeks in hopeful anticipation before go to see a photoplay we know and then we leave the theatre mad at what has been handed to us in place of our pet story."

THERE'S a whote lot of good common sense in that letter. I've felt just like that many a time when I have been lured into a movie by an adaptation" of a story I liked. And, nine times out of ten, when the plot has reached a point that I was particularly foud of. I have found it either wholly measing or changed so vitally that it has wholly disgusted

Producers claim that the stories, as written, are not good screen material. If that is true, then they shouldn't be used at all under their original names. The use of the original name entires the lover of the story into the theatre to see that story—and he sees its murder instead.

THERE'S another keen letter from F. W. N., who asks us not to print his full name. He writes:

The writer has been a movie fan since the early days when Griffith pro duced the two-reclers, which made Mary Pickford, Blanche Sweet and Mac Marsh famous, and when we had Mack Sennett himself playing in company with Fatty Arbuckle, Mabel Normand and Charlie Chaplin.

"Great improvements have been made in the business since then. We have While the public throngs to the theatre seen Griffith develop into a master producer, and have enjoyed even more the Griffith develop into a master producer, and have enjoyed even more the around the corner or to the one on Fifterpieces of Cecil B. DeMille.

"Within the last year, however, pictures have taken a slump. The star guess the name—I go to the studios, or masterpieces of Cecil B. DeMille.

system is partly to blame. As soon as an actor, or actress, wins a little popularity, the producers 'star' them with a company of their own and that company, alas, is filled with punk artists. Two-thirds of our so-called stars of today we are in tears and tomorrow we are in slapstick; there is variety and to the screen are failures as stars, whereas they would be first-class leading men or spare in the great cinema game.

Women.

"Tom Meichan under the direction of Cecil B. DeMille, was wonderful."

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Recollections of his work in 'Male and Female' and 'Don't Change Your Wife' are among the pleasantest we have of the screen, but Tom Meighan as a star. unsupported by clever little Gloria Swanson and without that master director, Cecil DeMille, is not satisfying.

'When we come to considering the women stars, gallantry forbids that we should speak too plainly. Sufficient to say that most of them are merely pretty from old Japan—next week I expect dolls, and like all pretty dolls, have a minimum of brains. Under a master direction from Mars—the following week one from Mars—the following week one they are a joy to behold, but when they become stars, with directors who from Hindustan—it is the strange fact to direct, their acting descends to the realm of mediocrity. fall to direct, their acting descends to the realm of mediocrity.

and more able scenario writers. "It is an outrage to ask more than twenty-five cents admission for nine out of the screen productions which have been shown in Philadelphia this year. Sometimes I go to see myself on the screen and listen to what people

The public was complaisant during the war when wages were high, but now, say about me. I give you my word that it is frequently an education: I learn that I played in plays and pictures that I never heard about before; and something—they want an end, as well as a production of the screen and after to what people to be satisfied without the whole thing, because people to be satisfied without the whole thing. The production is a production of the screen and after to what people to be satisfied without the whole thing. The production is a production of the screen and after to what people to be satisfied without the whole thing. The production is a production of the screen and after to what people to be satisfied without the whole thing. The production is a production of the screen and after to what people to be satisfied without the whole thing. The production is a production of the screen and after to what people to be satisfied without the whole thing. The production is a production of the screen and after to what people to be satisfied without the whole thing. The production is a production of the screen and after to what people is a production in the production is a production of the screen and after to what people is a people to be satisfied without the whole thing. The production is a production in the production in the production is a people when the production is a people with the production in the production is a people with the production in the production is a people with the production in the production is a people with the production in the production is a people with the production in the production is a people with the production in the production is a people with the production in the production is a people with the production in the production is a people with the production in the production is a people with the production is a people with the production is a people with the production in the production is a people with the production is a people with the production is a people with the productio "Personally, I am always willing to pay good prices for a good picture, a ready to pay \$1 or \$2 a seat for a production like 'Deception' or 'Way Down East.' But I object to paying thirty, forty, fifty or seventy-five cents for the second and third class productions featuring our Wally Reids, May Allisons, Bert Lytells, Dorothy Daltons, Fatty Arbuckles, et al."

WISH I had space to print the letter written by Dwight Garrison, of 1019 (Linton street. He voices the general complaint against the quality of the stories we are getting, but his criticism is constructive and he gives a shrewd and varefully considered analysis of the present

CUMMING up his conclusions, he says: "The life depicted on the motionpicture stage is unreal. Its characters too ofen are absurdly mechanical. The scenario masters, perhaps, are prone to consider themselves well versed in or a misfortune! the ways and means of you and me-but somehow they fail in depicting us. "When they make no apologies for public mentality in its supposed

deprayity, when they mirror the moves, motives and mannerisms of you and the other fellow on the silver screen-they will fill their boxoffices." He draws three conclusions: First. The motion picture is no longer a novelty which can appeal to the

public merely as a novelty. Second. Stardom has passed its dividend. No longer can the personality of an individual, good acting alone or the advertised charms of a person make up

for defects in the vehicle. Third. The story plot must be real, not affected. The mirror must be held to nature, but nothing else-except in the realm of a Barrie fantasy-

T SEEMS to me that this group of letters comes pretty near to summing up the actual situation. The defects complained of are very real ones and they must be corrected before the fans will be satisfied,

MANY NEW THINGS

TO BE SHOWN IN

A FUTURE RELEASE

into an hour and fifteen minutes of en-

something new in "Bits of Life,"

### Plays Leading Role



HENRY B. WALTHALL. Henry B. Walthall has been engaged the leading male role in "Flower of Adventname name by James Oliver Curwood, now being produced at the West Coast studies, Mr. Walthall played the lead-ing role in "The Birth of a Nation" other big productions. starke plays opposite Mr. Walthal.

"Over the Hills" for Poor Houses
"Fox has decided to release "Over the Bits of Life," this being his first work as an actor in over two years.

14. This means the New York engagement at the Park Theatre will end.

15. The first two episodes were produced in New York and the last two in San Francisco and Los Angeles, necessitation but I lovel Barbara, out of sheer synpathy perhaps.

Wong. John Bowers and many other players in "The Song of the Soul": the other is that of Polly in my latest pictures ever produced. Wanda that of Polly in my latest pictures ever produced. Wanda on My French." from the story by Falward Childs Carpenter. I like Polly wanda is twenty-six years old. That other question you asked me but I lovel Barbara, out of sheer synpathy perhaps. toward bringing the movie business to technical staff. the top after its summer drop.

Changing Titles a New Fad This Is So Sudden.

they visited each other as often as they

Answers to Questions

Tabby-Oh, that sounds too "cattish." Don't you agree with me? So you are an ardent admirer of Elaine

Immmerstein? Elaine was on the stage

Margie-I am very glad to know that iles Welch is your favorite screen

metor. Yes, I enjoy his pictures very much. You want to know in what piletures you may see him? Well, I

think I can answer that question.

Niles plays opposite Priscilla Dean in

"Reputation." You can also see him
opposite Elaine Hammerstein in "Remorseless Love." "The Way of a

Maid' also brings him in the cast with

Elaine. It is now in production. He also plays opposite Claire Anderson in "Who Am I?" He is thirty-two years

old and is married to Dell Boone. Address him. 6650 Leland Way, Los

Songbird—No wonder your letter sounds so musical. Now I understand. Jackie Coogan is six years old. He is starred in "Peck's Bad Boy." Yes,

his parents were both vandeville actors.

dress him, 66. Angeles, Calif.

From Movie Fans

NO DANGER OF GETTING SHIPWRECKED HERE

To the right you see the hero and heroine in the boat cabin. Above is disclosed how that scene was made in a big movie studio

#### WHAT DID YOU DO FOR PLEASURE BEFORE MOVIES?

By VIVIAN MARTIN

IT MIGHT be said that one of the advantages of being a film actress is that it keeps one out in the open air! out on location. Any way you look at it, though, the screen is fascinating;

known remarkable remark that all the world's a stage, but the observation doesn't hold nearly so true today as the fact that all the world's a screen and men and women merely fans—or stars! Last week I received a charming letter 'The great need of the moving-picture business is for more good directors are going to make a great impression.

> times I have a burning desire to tell beginning, unreasonable as this may be so I shall have to devise an entire cople that they are confusing me with cople who are hopelessly my betters—
>
> So I shall have to devise an ending, and I expect that the best way to do

r my inferiors, too.

There are times, when you listen to write it over in slightly different people talking about you, when you phrases—I have often observed this feel like admitting that the world's all done by professional writers—and I am wrong, and there are other times when only an amateur. All the world's a wrong, and there are other times when you feel like the Queen of Sheba in all her glory. I might point out that being a film actress has also this advantage over being a legitimate player—you can go and see yourself—although I suppose it all depends on the point of view, whether that is an advantage or a misfortune!

LEKE'S an apology for a mistake with me. To say that I was completely swept off my feet, is to put it mildly, that Constance Binney's contract with Realart had been terminated, or words to that effect. 'S all a lil' mistake! She's on her way West to appear in a new film (as Sir Gilbert Parker calls of the magic of her performance).

I REMEMBER quity well the days when most of the world was still a stage, and not a mass of magic celluloid. Those were the same days when stage, and not a mass of magic cellu-oid. Those were the same days when Christy Mathewson was with the now attend the showings of the silver Giants; when John Bunny was famous; sheet; then, what did they do? Stay at



tertainment is expected to open a new type of production in feature pictures. The initial episode is taken from "The Daul Samaritan." a short story which appeared in "The Popular Magazine" and was written by Thomas McMarrow. The second story is a picturization of Walter Trumbull's "The Man Who Heard Everything" from "Smart Set." The third episode portrays Hugh Wiley's "Hugh." which originally met with wide popularity in the Saturday Evening Post. For his final story, Mr. Neilan offers his own creation, "The Strange Aventure," written especially for this picture.

As a result of the fact that each episode is enacted by different players, "Noah Beery, Harriet Hammond, Rockliffe Fellows, James Bradbury, Fred Burton, Teddy Sampson, Anna May Wong, John Bowers and many other players, the first of Life," this being his first work tas an actor in over two years.

Margie—I Niles Welch actor, Yes, much. You picture in the Kaiser had no residence in Holland, and when people who invested money in nickeloloons were considered rash mickeloloons were considered rash mickeloons were considered rash mickeloloons were considered tertainment is expected to open a new |

THERE'S nothing so hard as ending me hear from you. THERE'S nothing so hard as ending me hear from you.

"Perpetua" to Be London Made
John S. Robertson and Mrs. Robertson and Mrs.

#### CONSTANCE BINNEY NOT TO LEAVE REALART PICTURES

By CONSTANCE PALMER Hollywood, Calif.

HERE'S an apology for a mistake I made a little while ago. I said a new film (as Sir Gilbert Parker calls it), the name of which is not sonality. But nothing I had read had I don't suppose that that is an orig-inal question, but I have never heard

Frederic KoVert (yes, that's right) of whom I told you at the Actors' Fund that is to say, I was so carried away Festival, is to appear with Miss Du- by her wonderful art that I forgot to pont in "The Rage of Paris." (Oh, study how she made her points, pro-Universal!) KoVert is widely known for his spectacular costume dances, not- her in the heyday of her youth and Trace the designs on the wall paper? I wish some one would tell me what all the wears the same \$5000 continue to wears the same \$5000 costume he wore world did for entertainment before all the world became a screen! at the festival.

Frank Mayo has finished "The Reverend Meddler," and will do "Dr. her old age, when her art is her great-Jim," a sea story. It is interesting to know that it was written by Stuart Paton, Priscilla Dean's director.

Ethel Clayton has finished "Her Own Money' and is now making "Exit The Vamp," for which Clara Beranger wrote not only the original story, but the continuity. Frank Urson is direct-

Hammerstein? Elaine was on the stage before she entered the films playing in "The Trap" and "High Jinks." Her first picture for Selznick was "The Country Cousin." which was followed by "Greater Than Fame" and "The Woman Game." Her latest release is "Remorseless Love." "Handcuffs or Kisses" has also been completed. She is at present working on "The Way of a Maid." Her leading man in this production will be Niles Welch, who plays opposite her in "Remorseless Love." She is twenty-four years old and the granddaughter of the late Oscar and the granddaughter of the late Oscar Hammerstein, operatic impresario. Address her at the Fort Lee Studios, Fort

HARRY MYERS, who helped to make "The Connecticut Yankee" so enjoyable, has been signed to play opposite Marie Prevost in her second starring picture, "The Girl Who Knew All About Men." I think I remember reading it in The Saturday Evening Post. King Baggot will again direct Miss Prevost.

The mystery surrounding Claire Windsor's disappearance has been solved. She was lost from Tuesday afternoon until Wednesday night, and hundreds of people scoured the canyons about Hollywood looking for her. The story as revealed is this: her sorse was frightened, reared—and Miss

Windsor fell off. She hit the back of her head and became unconscious. riderless horse was found, but no Claire. She wandered about the hills, and says she doesn't remember anything until she woke up in the hospital She is weak from lack of food and ex-haustion, and her head aches from the bump, but otherwise she is all right. Universal is about to begin an eighteen-chapter serial called "Winners of the West," by Ford Beebe. Art Acord will be the hero.

Mandy-Priscilla Dean is now working on "Conflict." Oh, yes, I'm with you there. "Reputation" was one of the best pictures ever produced. Wanda The story follows the romatic trailblazing trip prior to the gold-rush, of Captain John C. Fremont, from Booneville, Missouri, to Sutter's Creek, California, in 1848. The interesting part of it is that the scenes will be taken on the actual locations, follow-ing Captain Fremont's original trail, joubt about any star or picture, let Anita Loos-the news reaches panting populace—has bobbed her hair. Nay, more than that, it is bobbed so short the back of her neck had to be

> Harold Lloyd's next and fourteenth comedy under his present contract will be called "Look Before You Leap," and it is said that it reduces "High And Dizzy" to the e, itability of a lecture on calmness.

# The LOVE STORY MOVIE STAR

WITH my mind awakened and alert, owing to the help that H— had already given me by his many little hints and suggestions, I began to note, for the first time in my life, little, subtle, delicate things which hitherto had escaped me entirely. I realized how raw and crude all my efforts had been. With sincere humility, I acknowledged to myself that I would have to begin all over again, unlearning much that I had already learned, if ever I was going to make anything of an

netress out of myself. As a proof that this state of mind was genuine, I will add that I never once doubted that it could be done. I had too true a belief in my own gift to permit of thinking and feeling other-

H- and I used laughingly to allude to my constant round of theatre-—and I am not unmindful of II—'s of the modern theatre, ever to attain many valuable hints, nor ungrateful for the constant help he was able to give work," and "Study, study, study!"

artists who made me realize most com- die! pletely what a tyro I really was were, strangely enough, two, no word of whose language was I able to under-reads and sees educates, stimulates, stand, namely, Sarah Bernhardt and and fires the mind, and is thereby unthe Italian actor, Novelli.

the Italian actor, Novelli.

When I think how nearly I came to not seeing either of these great artists. I positively shudder! Again, I am indebted to H— for not having missed this wonderful opportunity. Novelli was to me quite unknown. But who has not heard of Sarah Bernhardt? I felt an interest, perhaps it would be more accurate to say a curiosity, to see her, of course. But the thought that I would be so handicapped by my ignorance of the French tongue had kept me from going. I felt that, in the circumstances, she could teach me little, and I sternly resolved not to yield to the temptation to gratify what was, after all, more of curiosity to see the woman, than a desire to see the artist.

During luncheon hour, one of the the Italian actor, Novelli.

When I think how nearly I came to During luncheon hour, one of the days when I was busy at the studio, - said to me: "I suppose, now that the great Frenchwoman is here, you have entirely

abandoned the native drama?"
"Oh, no," I said. "What's the use? wouldn't understand a blessed word that she was saying."

He gave one of his queer smiles, which I had come to know masked a

hidden meaning. "Some one once said that Sarah Bernhardt would be able to act as long as she still had the use of her arms. I think I'd go to see her once, if I were you. I'm sure you'd not regret it."
"If you say so," I smiled back.

The very next evening found me in the front row of the dress circle It would be futile for me to try to tell you what impressions I carried home that it was only after I had seen her a number of times that I was able, in sense, to judge of her as an actress;

beauty! That thought often came to my mind. Still, I am not at all certain that

the serious student cannot learn more now from watching Mme, Bernhardt, in

This Is How the Story Begins: NELLA MORELAND, most famous N of screen stars, hears that a young girl, Annette Wilkins, has fallen in love with Roland Welles, an idol of the screen. Miss Moreland, to save Annette, writes the story of her own tragic love affair with Welles, intending to send it to Annette so she may know the kind of man he is.

She tells how, while a pianist in a movie theatre in a Western Penn-sylvania town, she met Wellos when he made a "personal appearance" there, how he invited her to come to there, how he invited her to come to New York and said he would place her in the movies, how she came and the chilly reception which he gave her in the studio. Then, becoming interested in her, he gets her a job in a small town stock company for the experience, promising to see her often.

The manager insults her and she leaves, finally getting into pictures in New York. Here she works with Welles. He makes love to her, proposes and she is deliriously happy until another seeman reveals Welles' perfidy. Then she quits him and the

Now Go On With the Story

est asset, than in the days when she had youth as well. going as my "Night School." I can only hope that other scholars at their night schools are able to derive as much inspiration from their studies as I did from mine. All my work at the studio could one hope, in the hoste and bustle of the standard of the same time an inspiration and a cause for discouragement. How Novelli produced almost as great an

the constant help he was able to give me—all my hard reading could not have taught me the great lessons that I learned from watching the acting of real artists.

If I were asked to say which one of the actors I saw taught me the most, I would find it impossible to answer the question. From Grace George and John Drew I first learned how polite comedy should really be played. From Julia Marlowe I learned how Shakespeare should be read. Mrs. Fiske and Mansfield also taught me much. But the two artists who made me realize most comartists who made me realize most comartists who made me realize most comartists who made me realize most comartists.

Is it presumptuous in me to say that I hope some day, in the distant future perhaps, to be worthy to carry forward and continue the standard of art in the theatre borne by such great artists? To this end I will work until tingly, never losing sight of my goal. How the way will open for me, when the opportunity will come, I know not as yet. The only important thing is does arrive. And come it will and must. If I did not sincerely believe that, I think I would give up and die!

#### ALL HIS FRIENDS CALL OUT, "HOWDY. POP CAREY"

HARRY CAREY, the big Westerner with a fighting grin, drove a bend of beef toward the loading platform at Yuma, Ariz. It was a star-studded desert night and he was shipping a herd of blooded stock to his ranch is the San Francisquito Canyon in South. ern California. The station telegraph operator found him as the door of a cat. tle-car and gave bim a message. Carry read it, hurled a perfectly good sombrero in the air and looked at his watch. There was no train for three hours and Los Angeles was 500 miles away.

FIFTEEN minutes later he was hurl. ring a roaring roadster against sluggish desert sand. The car stalled. He deflated the tirea and carried on three hours later he was on the high way, heading for Calexico. A speed conshouted at him. Carey stepped on the man on the man referred gas. The man on the motorcycle crouched over the handlebars and twisted his wrists to seventy. The car ahead of him threw a wheel. The motorcycle roared alongside. Care grinned and handed the cursing ride

the telegram. "Take my motorcycle to Calexico; leave it there and get another car," he

HARRY CAREY hit Calexico in time to catch a limited train. Motorists who passed an hour later say a speed cop sitting in the wrecked car, with a telegram in his hand. He was smiling. The telegram read:

"Unto us a son is born; and his name shall be called Harry." It's a great baby that the Universal star is entertaining these days on his

### Dorothy Phillips Decides to Remain in the Movies

DOROTHY PHILLIPS, the winsome wife of Allen Holubar, whe has directed her in so many screen me-cesses, the most recent being "Man-Woman-Marriage," despite flattering offers is not to return to the speaking stage, whither so many favorites of the silver sheet have betaken themselve this fall, as was recently reported. Instead she will be seen in another elaborate photo-drama, as yet unnamed which is now being produced by he husband at their California studio. The will be at least four months i the making.

Author's Daughter Enters Films Byrd Hazleton will make her screen debut in a picture now being directed by Harry Millarde. Miss Hazleton is the daughter of the late George Hazle-ton, who wrote "Mistress Nell" for Henrietta Crosman, and "The Yellow Ticket." She is a graduate of the Sargent School of Dramatic Expression.

HARRY CAREY'S BABY—A BOY



Western player makes record time to reach his heir to movie fame

PHOTOPLAYS

PHOTOPLAYS

Hanley



The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

GREAT NORTHERN Broad BLAL Erte VIOLA DANA

JACK PICKFORD in "JUST OUT OF COLLEGE" JACKIE COOGAN in "PECK'S BAD BOY" OVERBROOK 43d and Haverford

WILLIAM S. HART In "THE WHISTLE" PRINCESS 1018 MARKET STREET LOIS WEBER'S PRODUCTION

"TOO WISE WIVES" REGENT MARKET ST. Below 11TH CONSTANCE BINNEY

"DREAM STREET"

SAVOY 1211 MARKET STREET KATHERINE MacDONALD HERWOOD SAth & Baltimore Ave. MARY PICKFORD

CONSTANCE TALMADGE 333 MARKET STREET THEATER GEORGE MELFORD'S PRODUCTION "A WISE FOOL"

"The Ten-Lollar Raise"

COLISEUM Market Bet. 59th & 6008

"The Heart of Maryland" LEADER 418T & LANCASTER AVA ETHEL CLAYTON

LOCUST 52d & Locust - Double Bill PRISCILLA DEAN

STRAND GERMANTOWN AVE.
AT VENANGO STREET

"A WISE FOOL"

Germantown 6510 Germantown And MATINEE DAILY JANE NOVAK in James Oliver Curwood's "KAZAN"

IN "THE MISLEADING LADY"

WEST ALLEGHENY 28th & Alleg

PHOTOPLAYS

APOLLO SED THOMPSON STS. CLARA KIMBALL YOUNG in "THE FEAST OF LIFE" "THE BRONZE BELL"

ASTOR FRANKLIN & GIRARD AVE MATINEE DAILY CONWAY TEARLE in "BUCKING THE TIGER" BALTIMORE 51ST & BALTIMORE DOROTHY DALTON

BENN GATH AND WOODLAND AVE.
THE PARAMOLY STPER SPECIAL
"DECEPTION" BLUEBIRD Broad & Susq. Ave.
Continuous 2 to 11
DOROTHY PULLIPS in Allan Holuber's
"Man—Woman—Marriage"

CAPITOL TOR MARKET ST.
JACK HOLT COLONIAL Gtn. & Maplewood "A WISE FOOL" DARBY THEATRE

WANDA HAWLEY EMPRESS MAIN ST., MANAYUNK ETHEL CLAYTON FAMILY THEATRE-1811 Market BE

"A SMALL-TOWN IDOL" 56TH ST. THEATRE—Below Spruce Wm. Crane and Buster Keaton

"A BROKEN DOLL" GLOBE 5001 MARKET ST. 2:30 and 4:30 to MARY PICKFORD EARLE WILLIAMS

"THE OFF-SHORE PIRATE"

ARCADIA CHESTNUT Bol. 16TH IMPERIAL GOTH & WALNUT STS. Lehigh Palace Germantown Ave. and CEDAR GOTH & CEDAR AVENUE 1:80 & 3; 0:30 to 11 P. M.

> ALL-STAR CAST IN THOMAS H. INCE'S "MOTHER O' MINE" PALACE 1214 MARKET STREET

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M "THE GREAT DAY"

FRANKFORD 4715 FRANKFORD STANLEY MARKET AT 19TH ALLAN DWAYS FRODUCTION CONSTANION AND ALLAN DWAYS FRODUCTION

VICTORIA PARKET ST. ab. OTE

The NIXON-NIRDLINGER THEATRES BELMONT 52D ABOVE MARKET

DOROTHY DALTON in "THE IDOL OF THE NORTH" THE HEART LINE"

DOUGLAS FAIRBANKS JUMBO FRONT ST. & GIRARD AVE CATHERINE CALVERT AND BIG CAST

AT OTHER THEATRES MEMBERS OF M. P. T. O. A.

JEFFERSON 28th Dauphin DAILY BERT LYTELL

PARK RIDGE AVE. & DAUFIIN A

LIONEL BARRYMORE